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SEPTEMBER 1921

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THE ETUDE

SEPTEMBER, 1921

Single Copies 25 Cents

VOL. XXXIX, No. 9

Enrico Caruso

"EXTRA! All about the death of Caruso!"

A little negro newsboy shouted his papers up the back street. A clerk, a drayman, a janitor, an artist and a millionaire builder stopped him to buy copies. There, on the front page was the tragic story of the death of a great singer—probably the greatest male singer of history. Only a president or a monarch could command as much attention in the crowded newspaper of to-day. This, possibly, more than anything else tells the story of the popular admiration for the unparalleled voice and beautiful art of the little Neapolitan lad, who once, digging around in the excavations near Vesuvius, wondered whether he might be a great sculptor or a great singer. Artists have no hesitation in saying that had he given as much attention to sculpture as to singing he might have become one of the great artists of the time.

No extensive have been the tributes and detailed biographical articles in the daily press all over the country that it becomes superfluous for the musical papers to make further comment. Caruso as we knew him was surprisingly modest and unaffected by his great fame. There was never any suggestion of affectation or bombast in his letters or in his personal greetings. He was imbued by a kind of boyish spirit of fun, which even through his serious moods, seemed to indicate that the plaudits of the masses did not overwhelm him in the least.

Had Caruso lived and sung fifty years ago his art would have coaxed with the least heart beat. How grateful the world should be that it has been preserved in the marvelously beautiful records which have been made of practically all of the best numbers in his repertoire. His voice was so rich, full, pure and luscious in its finer quality that it recorded wonderfully. Jenny Lind sang for thousands and her voice went with her to eternity. Caruso sang for millions and will go on singing for millions for generations to come. His records become classic models by which all great tenors of the future must be judged.

Salve! Caruso! America claimed you, tho' the world showered it's laurels at your feet. It is America that will miss you most.

A Little Knowledge

"A little knowledge is a dangerous thing." Don't bother about who said it. The saying has worn its way into the warp and woof of our language and is accepted by everybody. In nothing is it more evident than in music. So many people assume that they know something about music, when they do not even grasp the fundamental facts.

Take the matter of the keys and of major and minor. It is not difficult to comprehend these things; but no one really knows the key system until all of the tonalities are mastered and the wonderful scheme is realized. It is all very simple then. Instead of spending a little time in going far enough ahead to get this grasp, countless good folks content themselves with asking others: "What is the difference between major and minor?" "Why do we use double sharps?" "What is the difference between the melodic minor and the harmonic minor?"—all these, the very simplest facts about music, explained in any good Scale and Arpeggio book, in a few minutes becomes a positive possession for life. Yet there are thousands of amateurs who never play more than three sharps and three flats and wonder why they do not get ahead in music.

No Possible Substitute

There is no substitute for real musicianship. No amount of advertising bluff or, as the Europeans call it, "Reclam," can take its place. Recently Mr. William Shakespeare, on his way home to England, made a short visit to *The Home For Retired Music Teachers* in Philadelphia, in company with Mr. James H. Rogers, the noted American composer. Mr. Shakespeare, who in 1866 won the King's Scholarship at the Royal Academy of Music, London, and the Mendelssohn Scholarship at Leipzig in 1871, then went to Lamperti for many years, devoting his time since then to teaching the voice. At the Home Mr. Shakespeare espied a fine grand piano in the parlor. In a few minutes he was seated and played one of the Bach Organ Fugues, a Chopin number and a Mendelssohn Prelude with all of the charm, freshness and distinctness of a young conservatory graduate. In comparison with some of the voice teachers we had known, this was quite a revelation. The solid musical training he acquired in the sixties and seventies remained with him to 1921 and seemed ripened in beauty by the years. No wonder Mr. Shakespeare has stood for years in the front ranks of the old world's great vocal teachers.

What to Cut Out

There is an art in elimination. Many teachers at this time of the year, in planning to take over pupils who have studied with other teachers, often have difficulty in knowing what to cut out. This is the problem that the builder has all the time in making over buildings. With the high cost of materials and labor, he endeavors to save all that is good. Sometimes it is really necessary to tear a building down to its foundations in order to build the kind of structure desired. There are teachers who make a practice of this and waste years of really valuable work, in order that their own ideas may be carried out. There never was a greater mistake. Of course you can not successfully turn a shanty into a church; but there is usually a fine lot of material that can be used by the skillful builder with a great saving of time.

Amateur Orchestras

THE ETUDE notes with pleasure the great increase in interest in the amateur orchestras of America. The altogether extraordinary work being done in public school and in high school orchestras indicate, very clearly indeed, that in a few years these amateur organizations will develop enormously.

Like all other organizations of the kind, they depend very largely upon the enthusiasm of a few individuals who can see the big things and lead the way to accomplishments. Like any successful business, such organizations thrive until the spirit is lost, until they get into the hands of little-minded people who imagine that success comes through the minute observation of parliamentary rules, special regulations, finicky promptness, while the spirit of co-operation in its real sense flies out of the window. Such, we understand, has been the history of endless organizations which for a time have been wonderfully successful. It is surprising how long some amateur orchestras, such as those of Boston, New York and other cities, have survived. In London the "Wandering Minstrels," which for years met in the home of Lord Gerard Fitzgerald, had a career of thirty-eight years. This wonderfully successful amateur symphony orchestra gave concerts which netted for charity over \$80,000.00.

Some Editorial Correspondence

TO THE ETUDE:

I would like your advice as to a diploma for music. I finished tenth grade and one book above tenth grade at thirteen years. I have been teaching for the past year and now am fifteen years, and I like teaching very much. I would like my diploma. Must I go to a music school to get it? How long would I have to go? Can a music teacher without a diploma present one? Can I enter a music school without an eighth-grade diploma? What is the price of a diploma?

ETUDE READER.

DEAR FRIEND:

A diploma is a piece of paper with printing on it, accompanied by the signatures of certain individuals attesting to the achievements of some other individual.

The paper and the printing have no more value than any other printed matter.

The worthwhileness is all in what is represented by the authority and the integrity of the persons, of the offices of the people, who have signed and sealed the diploma.

All recognized schools grant diplomas. These diplomas are often of great value to the student in getting a start in after-life. The point is, however, that the more the school is recognized the more valuable the diploma becomes. We know of a colored herb doctor, whose window is a veritable museum of conglomerate remedies, who proudly displays the diploma of some correspondence course which grants him the degree of "Doctor of Philosophical Wisdom." We have seen dozens of diplomas that have no more worth than yesterday's newspaper, because the schools granting them were of corresponding value.

You can not buy a diploma, that has any value whatever, with any currency but knowledge and ability acquired by hard work.

Unless you are one of those fortunate people who have the gift of teaching themselves, you will have to pay for the instruction leading to knowledge. You may go to the very finest teacher in the world and get the best instruction; but, unless you have the gift of assimilating it and have the ambition and energy to take advantage of it, you may fail disastrously and never be entitled to a diploma.

Then, who shall say whether you are entitled to a diploma or not. We know of one firm which has spent a fortune in advertising books, sold at a ridiculously high price, which actually granted a diploma to two children entitling them to teach piano when the children were really comets. This stamped, once and for all, every diploma issued by such a firm as a flagrant fraud. No publishing house making a business of selling music has any right to confer a diploma.

The Only Policy

"ONE lesson, and only one, history may be said to repeat with distinctness: that the world is built somehow on moral foundations; that in the long run it is well with the good; in the long run it is ill with the wicked."—JAMES ANTHONY FROUDE.

Several times we have printed the above quotation in THE ETUDE. Its great significance lies in the fact that the famous English historian, at the prime of a lifetime devoted to the study of the history of all time, decided to write a short essay epitomizing all that he had learned from his immense researches. He began the essay in part with the words we have reprinted.

It is comforting to have reiterated the great truth that the right survives and the wrong perishes. We do not have to go to Kant or Froude to learn that "The essence of true nobility is neglect of self," that "Right is the sacrifice of self to good and wrong the sacrifice of good to self, one the object of infinite love, the other the object of infinite detestation and scorn."

No sensible person denies the element of self-interest in every professional or business undertaking; but it has come to be the code of all sensible men to look out for the interests of the other fellow as a matter of decent business policy. Such businesses are the ones which inevitably survive in the long run.

All this preamble is the result of reading a great many let-

ters received from musicians in all parts of the country complaining of the methods employed by certain firms in attempting to make the public believe, that through some undefined power, they can compel the profession to use their publications to the exclusion of all others and at the same time offering diplomas, medals, scholarships and what not, as bait for the introduction of their methods to the exclusion of others. Judging from the letters we have received, the detestation and scorn of the responsible members of the musical profession in America for these purely commercial methods are unbounded.

If a method or a collection of books is really worth while, nothing can stand in the way of its success. It will not be necessary to employ musical mercenaries to exploit it, nor will it be necessary to use threats of legislative action which would compel every teacher to use state standardized proprietary methods. No uncorrupted legislative body in America ever will compel any such action. Such threats are ludicrous, and only the unsophisticated back-woods teachers who have told us of the prodigious sums they have expended to firms publishing such proprietary methods, only to discard them in disgust after a comparatively short trial, the future of such schemes is evident, no matter how much may be spent to exploit them.

There are numerous excellent sets, collections and methods published by the best American publishers at a fair price and sold by decent methods, without any attempt to bamboozle the purchaser into believing that he is buying anything but the regular legitimate educational materials.

The latest trick employed by unscrupulous firms is to advertise all sorts of additional advantages in the way of scholarships, diplomas, medals, etc. The purchaser is approached by glib agents who talk fluently of the wonderful "free" advantages. The prospect, filled with excitement by some beneficent proprietary firm, signs a blank without reading the context. Shortly he receives a set of books and a bill that nearly "knocks his head off." The blank was really an order for the books, a cheap book agent dodge—simply the old lightning rod swindle again. If the purchaser refuses to pay he is threatened with suit. Never sign anything presented by a stranger without reading every speck of type on the page.

This nefarious scheme has been tried out time and again by book publishing firms. Such firms last for a time and then vanish. Why? Read the quotation from James Anthony Froude.

Dollars and Cents in Music

OVER four times as many monographs and records were manufactured in the United States, in 1919, as in 1914. The piano industry nearly doubled itself. Industrially, America seems to be leading the world in music.

Blasco Ibañez, the great Spanish thinker and novelist, has pointed out that this is the age of music, that music is the great product of our times and one of the greatest forces of the moment. While much of the commercial advance in music in recent years must of course be credited to the manufacture of very raw and very much machine-made stuff, one must always remember that in a country developing as rapidly as the United States and attempting to assimilate millions of people from other lands as well as our own, whose educational advantages in the past have been almost nil, we must pass through the oil cloth and ingrain carpet stage before we can walk on beautiful tapestries.

Notwithstanding the trash and junk poured out of "music factories," if it were possible to make a musical assay it would probably be found that the musical status of America compares on the whole quite favorably with any country anywhere.

It may be interesting to note that the manufacture of musical wares in the United States during 1919 was over \$325,000,000.00. Immense numbers of people are supported thereby and millions of others are inspired through music to higher and greater accomplishments. It is only in such manner that we can even imagine the tremendous practical value of music to the state at this time.



To ask me to answer this question is on a par with asking a painter "how to learn to paint red," or to paint green! One does not learn how to paint red nor green, but, in the first instance, one must learn how to paint correctly! Similarly, one cannot learn to play Staccato without in the first instance learning any possibility of *tone correctly*; and one of the incidents in achieving this last is that it will also enable us to produce staccato and legato results.

But we cannot learn to produce tone correctly without going into the whole question of how to play the Piano-forte. Now success here depends primarily on two quite distinct though ever closely related factors: (1) musical perception and attention; and (2) production of the sounds required to express the results of such musical perception and perception. Both aspects of this problem must be studied and their laws understood if we would succeed pianistically; and these two aspects must always be studied in conjunction. Seeing then that all these things inevitably go hand in hand, I must therefore, in order to answer the question, try to cover the whole ground of the fundamental principles of Piano-playing, or at least must try to touch upon the main facts and laws concerned.

To begin, there is no such thing as "Staccato-touch." The act of Touch is only another name for the act of *tone-production*; and this completed, may, as an after-effect, be followed either by legato, or by the shortest form of *duration*—staccato. In other words, the act of tone-production, when completed, may either be followed by an instantaneous damping of the sound (staccatissimo), or the produced sound may be *allowed to continue* for the full value of the written note, or *may be cut off* by the *musician*—more or less *Tenuto* or even *legato*, or may be allowed to continue even beyond such written value—forming that over-lapping of sounds termed *legatissimo*.

Ceasing Tone

In short, the act of touch, proper (the act of tone-production) must be completed before there can be any question of continuation or non-continuation of the sound. Hence we cannot learn how to *cease* sound, unless we first understand how to make sound. Clearly then realize that the act of Touch and the act of Continuation are two quite distinct things. The first depends on *how* you make the key go down, and the second depends on how long you hold it down afterwards. Most of the mischief in the now out-of-date, empiric teachings arose from non-recognition of this simple fact.

In the old days, when nothing was known of the true fundamentals of Technique—the means of expression and execution—the student was told to play staccato and legato, but was not told how this was to be accomplished, nor was he told anything of the laws that underlie the processes of playing, generally. Instead he was given miles of scales, exercises and studies, with the forlorn hope that he might tumble to it somehow, by good luck. Unfortunately most students never seemed to have any luck that way!

Thus, also, the old ideas (?) of staccato "touch" were quite hazy, and incredibly erroneous, just as were those concerning legato and the act of touch itself. Since it was not realized that the act of *producing* the tone may be precisely the same whether we are playing staccato or legato, it was absurdly supposed that "staccato" implied some special way of going at the key! In fact, there was no glimmering of the truth that everything, so far as tone is concerned, depends on what we do with the key during its down-movement. Instead for staccato, the illuminating advice was given, that we must play "as if picking up burning children"—a truly monumental piece of misdirection!

Indeed, had it not been for the persuasive example of the great artists one heard—the Rubinstein, the Liszt, etc.—and who, unknowingly, did all the right things, technically and musically, none of us ever would have learned to play successfully.

Besides this, we had criminal mis-teachings of Touch itself. We were told that "the finger only must be used," that it must be "a little hammer-like action of the finger" coupled with an absurd lifting of the fingers, so as to

How to Develop Staccato Touch

By TOBIAS MATTHAY

Eminent English Pedagogical Specialist Sometimes Known as "The English Leschetizky"

enable us better to "strike the key down," which one should never do. We were even told to "lay a penny on the back of the hand, to keep it quiet," with the result that many unfortunates were led to form those terrible habits of stiffening the fingers, hands and arms which effectually prevented their ever reaching any possibility of self-expression, and turned Piano-playing for them into purgatory instead of heaven. Then we had "methods" of playing based upon "holding the knuckles in," or the fetish, "Pressure," indiscriminately applied, thus again achieving the same certainty of being deluged from ever playing easily. And when, at last, there was a little lifting of the cloud of superstition, and some began to realize that "free weight" was at the bottom of things, then they spoilt all, by failing to recognize the whole truth, and instead taught *fully* resting weight, fully passed on from note to note, thus again wrecking many a would-be and could-be artist for life.

Let the Damper Rebound

All such foolishness of the old fully-fledged or half-fledged empiric methods becomes impossible, once the simple fact is recognized, that the hammer instantly rebounds from the string the moment the key's depression is completed, even when we play legato, and in spite of the fact that we keep the key down, and that, therefore, nothing further can possibly be done to alter the tone, however much we may press, squeeze or weigh upon the key after that. Holding the key down (for tenuto or legato) simply means that the damper is kept off the strings, and that these therefore, continue sounding—softer and softer—so long as the key is held depressed—and it requires indeed a very slight effort to encompass that! Whereas, to obtain Staccato, we must see to it that the *damper*, itself, is also allowed to rebound, and thus to stop the sound almost at the moment of its birth. Hence, finally, to achieve the sharpest staccato, we must

learn to allow the *key itself* to be free to rebound upwards. Staccatissimo itself, however, is but comparatively rarely required in playing. As a matter of fact, most supposed staccato passages are not really staccato at all—staccato meaning totally lacking in Duration; whereas most of such passages really consist of notes given with some degree of Duration; not notes really as short-sounding as possible, but held slightly, though, may be, very slightly indeed. Thus, in learning to play staccato passages, we must learn to give all shades of Duration from almost full legato (or tenuto) down to practically no Duration whatever—staccatissimo.

To sum this up: the difference between Staccato and Legato (as shown) depends on what we do after the act of tone-production (the act of touch) has been completed; and since we can follow the act of touch either by a tenuto or staccato, it is clear that staccato does not imply a different kind of tone-production than does legato. In staccato the act of tone-making is more or less immediately followed by the act of tone-stopping, that is all!

Hence it comes to this, that if we would understand "staccato-playing"—tone-stopping—we must properly understand that which precedes it—the process of tone-making. Here the first thing to learn is that the act of tone-making implies an act of attention; and that act of attention is *centered* in its nature—it implies both *timings* the key and *feeling* the key. As to "timings the key" this means that we must time our action with the key so that this act culminates and finishes at the very moment that the tone begins, a moment determined in the first place by the musical time-value of each note, and in the second place by the mechanism of the Piano-key, by the place during key-decent where the hammer slips from underneath the hammer. As to "feeling the key" this means that we must physically feel *what force* the key requires from us, so that the sound produced shall be precisely in consonance with our musical judgment and feeling at the moment.

Aural and Muscular Sense

Now to ensure the first element of this duplex form of attention (and doing) we must be alert aurally, and to ensure the second we must be alert through our "muscular-sense"—or "kinesthetic sense," as the later psychologists have now dubbed it.

The act of timing and feeling the key, in this sense, is best realized by the practice of one of the first experimental exercises given in one of my works—

Here are the directions, in brief:

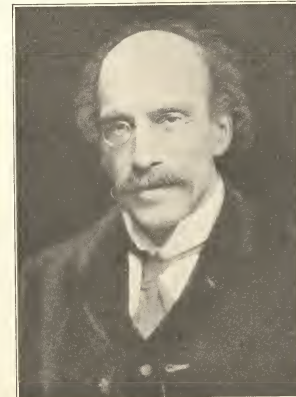
(I) Sound the notes of a convenient chord *very carefully* watching the keys down—which means, employ arm-stance strictly in answer to the resistance those keys are felt to offer you during their descent.

(II) Repeat the preceding experiment, but now, at a definitely purposed moment "let go" at the wrist-joint—that is, omit the slightest exertion of the hand which you find sustains the weight of the arm at the wrist; the fingers continue to hold the chord as before, while the wrist drops.

(III) Repeat this last, but now cease the weight to "disappear" at the very moment that it is left in the lurch at the wrist through the cessation of the hand's exertion—the arm, in fact, becoming supported by its own muscles, and thus ceasing to bear downwards upon the hand, fingers and keys. Be sure to time the cessation of all finger-exertion as well as hand-exertion at this very moment, and you will find that the keys will then rise, carrying up with them the fingers still loosely lying upon them, and thus ceasing the sound.

(IV) Finally, learn to time this last process at the very moment that the tone appears, and you obtain a perfect staccato.

In studying this exercise, we learn to realize two most important facts: (1) the extreme shortness of the time occupied in making the tone—during key-decent only; and (2) that the cessation of the tone depends solely



an arched line
like a hook
Aug 13

Incorrect Position of the Feet

DANIEL GREGORY MASON

By Marcella Francisca Nachman

A clever little device that interests the child pupil is to name the various scales and exercises according to the way they are played. For instance, if the Scale of C is to be played very slowly call it "Sleepy Head." When it is to be played fast call it "The Wide-Awake Boy." A lively march-like exercise may be *The Passing Parade*. A study in three-four time may be *Little Bear Waltz*. If you can learn what is one of the pets of the child name a piece for it, as, *Fido's Dance*, or, for a lively study, it may be *Little Duck's Chase*. All this will make the pupil feel that it is learning something more than a mere exercise.

By Hazel Victoria Goodwin

By W. Elliss

This woman on without Mr. Best taking any part in the excited correspondence or defending himself in any way until evidently he thought the matter had gone on enough. Then a brief letter covered his detractors with confusion. It stated that M. Saint-Saëns was a guest in his home and that he had done all he could to induce his distinguished visitor to give at least one or two recitals; but that M. Saint-Saëns had naturally refused to indulge his reputation by performing on an organ so big and complicated without having familiarized himself with its mechanism, and this he had not time to do.

Illustrations that Prod the Interest

By Helen J. Andrus

Seven Keys to Listening

By Mary Janet Cutler

7. Can anyone in any sense follow and appreciate the subtle effects of harmony? Fitness of harmony to the melody gives truth of expression and distinguishes the artist composer from the "jinger." With the beginnings of Music, the Harmony was exceedingly simple, developing little by little until a very simple melody may be clothed in beautiful Harmony.

10



Holding the Violin

Sing on Your Violin

moment—which they used when they wished to lend certain definite color to a phrase, or to throw into relief one or more notes which seemed worth while mentioning—is a problem impossible of solution.

Incidentally, we may observe the same causes and same effects in the bow technique of the *virtuosi* of the present time. They may have nothing in common in talent or temperament, yet, notwithstanding that, each one of them will, according to his own individuality, produce a beautiful tone. The tone of one may be more sonorous, that of the other more transparent, yet both will be ravishing to hear, and not the closest attention will enable you to divine which

By LEOPOLD AUER

Style in Violin Playing



ON THE HEATHER
MORCEAU

MORCEAU

THE ETUDE

HARRY PABST
Grade 4

In characteristic style, employing a rhythm popularized by Dvorak in his *Humoresque*. Play lightly and gracefully. Grade 4.

Poco Lento e grazioso M.M. ♩ = 72

Poco Lento e grazioso M.M. = 72

mf leggiero

f cresc.

mf leggiero

cresc.

atempo

mf rall.

f

mf

cresc.

malinconico

TRIO

mf

cresc.

*D.C.**

* From here go back to the beginning and play to the end of the piece.

[illegible]

ALPINE ECHOES

C. REINECKE

An excellent little study in shading and in echo effects. Grade $2\frac{1}{2}$

Moderato M.M. $\text{♩} = 72$

An excellent little study in shading and in echo effects. STAFF 52

Moderato M.M. ♩=72

Echo

f *f* *p* *rall.* *pp* *mf*

Echo *Echo* *Echo* *Echo*

pp *f* *pp* *mf* *espressivo*

cresc. *f* *p*

Echo *Echo* *Echo* *Echo*

pp *rall.* *ppp* *f* *pp* *f* *pp*

f *pp* *mf* *pp*

Echo *pp*

sempre dim. *rall.* *Echo*

VALSE DE BALLET

THE ETUDE

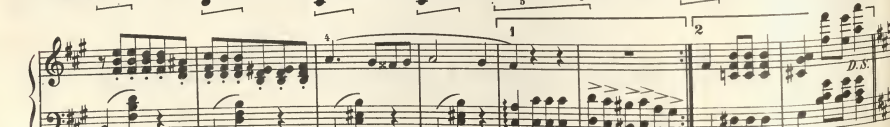
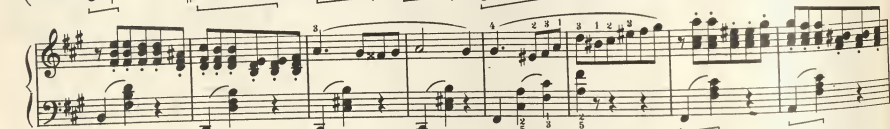
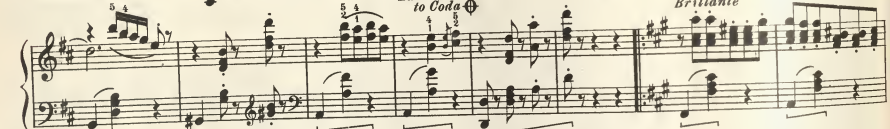
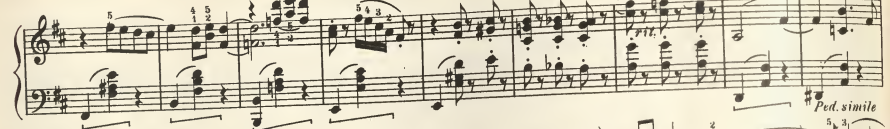
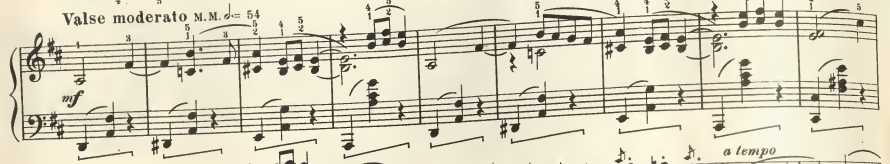
R. S. STOUGHTON

A charming recital number, modern in harmony and melodic inspiration. Grade 4.

Allegretto scherzando



Valse moderato M.M. = 54



Coda

accel.

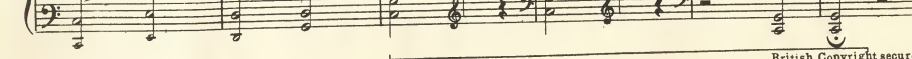
THE ETUDE

SABBATH CALM

E. F. CHRISTIANI

Organ-like and contrapuntal in character with a suggestion of distant bell-chimes. Grade 3.

Andante sostenuto M.M. = 72



LOVE'S SWEET LONGING

A duet in drawing-room style, with independent work in either part. Play in a song like manner.

SECONDO

C.B. CLARK

Andante con espressione amoroso M.M. ♩ = 72

mf

last time to Coda

Poco animato

rit.

meno mosso semplice

rit.

p dolce

rit.

atempo

cresc.

string.

ff

rit.

ff

Reale

CODA

cresc.

f

ff

mp poco marcato

rit.

p

pp

LOVE'S SWEET LONGING

PRIMO

C.B. CLARK

Andante con espressione amoroso M.M. ♩ = 72

mf

last time to Coda

Poco animato

rit.

f

meno mosso semplice

rit.

dolce

rit.

atempo

cresc.

string.

f

ff

rit.

ff

Reale

CODA

cresc.

f

ff

p

rit.

p

pp

WILHELMINE

2nd MINUET À L'ANTIQUE

A minuet in the old style, played rather slowly with firm accentuation.

SECONDO

ANTON STRELEZKI, Op.170

Allegro moderato M.M.♩=108

This system contains the second system of the piano score. It features two staves with various musical notations including chords, single notes, and rests. Dynamics such as *mf* and *mp* are indicated. The system concludes with a *Fine* marking.

TRIO

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WILHELMINE

2nd MINUET À L'ANTIQUE

PRIMO

ANTON STRELEZKI, Op.170

Allegro moderato M.M.♩=108

This system contains the third system of the piano score. It continues the musical notation from the previous page, including complex chordal textures and melodic lines. Dynamics such as *mf*, *mp*, *f*, and *pp* are used. The system ends with a *Fine* marking.

TRIO

BATTLE OF THE STARS

THE ETUDE

JOSEPH ELLIS

In processional march style, suitable for indoor marching, calisthenics etc. A good teaching number also. Grade 3

Tempo di Marcia M.M. ♩ = 115

TRIO

THE ETUDE

MIGNONETTE

GEO. L. SPAULDING

A cleverly constructed little teaching number, introducing the celebrated Gavotte from *Mignon*. Grade 2½

Allegretto M.M. ♩ = 96

(Gavotte)

from *Mignon*) M.M. ♩ = 104

ADIEU
MELODIE

G. KARGANOFF, Op. 20, No. 1

A finished and very expressive modern song without words, with the principal voices moving chiefly in duet style. These must be brought out carefully. Grade 5

Moderato M.M. ♩ = 72
cantabile

marcato la melodia

last time to Coda

Poco piu mosso

cantabile

atempo dolce

Prall.

D.C.

f

morendo

CODA

Presented herewith are a few of the eminent recitalists upon whose programs for the coming season will be found PALE MOON.

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Music by
FREDERIC KNAPP LOGAN

Lyrics by
JESSE O. GILKRE
Dramatized by
Frederic Knapp Logan

Presented by
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The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the
The Pale Moon at the

An American song by an American Composer

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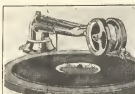
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Soprano
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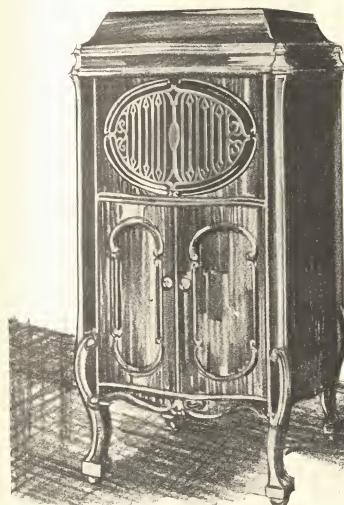
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W. M. FELTON

VALSE ECSTASY

A lively "running waltz" lying so well under the hands that it may be taken at a rapid pace with comparative ease and fluency. Grade 4.

ISABELLE G. KNOUSS

Brillante

p

Tempo di Valse M.M. $\text{♩} = 72$

p

più rit.

Più anima e vigoroso

f

TRIO

p

rit.

grazioso

Misterioso

f

* From here go to the beginning and play to *Fine*, then play *Trio*.
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p

f

rit.

JACK AND JILL

From the set of "Old Rhymes with New Tunes." To be played in characteristic style and with humor. Grade 2.

GEO. F. HAMER

Allegro moderato M.M. $\text{♩} = 138$

mf

Jack and Jill went up the hill, To fetch a pail of wa-ter; Jack fell down and broke his crown,

Jack fell down and broke his crown And Jill came tum-bling, Jill came tum-bling, Jill came tum-bling af-ter.

Jack and Jill went up the hill, Jack and Jill went up the hill, To fetch a pail of wa-ter, To

fetch a pail of wa-ter, Jack and Jill went up the hill, To fetch a pail of wa-ter, Jack fell down and

broke his crown, Jack fell down and broke his crown And Jill came tum-bling, Jill came tum-bling, Jill came tum-bling af-ter.

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IMPROMPTU

FRANZ SCHUBERT, Op.142, No.2

One of the imperishable gems of melody. To be played in simple, unaffected style and with extreme accuracy. Grade 6.

Allegretto. M.M. ♩ = 120.

legato sempre.

Allegretto. M.M. ♩ = 130.
legato sempre.

p *f* *pp*

p *f*

ff *p poco riten.*

f *p* *pp*

pp *f*

TRIO M.M. ♩ = 136.
legato

p

a) Observe the melody formed by the bass in this theme.

Musical score for a piano piece, featuring a single melodic line on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *dim.*, *pp*, *cresc.*, *ff*, *f*, *p*, *rit.*, *a tempo*, and *dim.*. The piece is in a key with two flats and a 3/4 time signature. The notation is arranged in five systems, each with a single melodic line on a grand staff. The piece concludes with a double bar line and a repeat sign.

THE TRUANTS

A jolly little *Humoresque* introducing a familiar nursery rhyme. Play with marked rhythm. Grade 2½

A. GARLAND

Allegro M.M. = 108

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CHEERFUL THOUGHTS

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In semi-classic style; suitable also for organ. Grade 2½

HERBERT RALPH WARD, Op. 38, No. 1

Allegretto M.M. = 126

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THE ETUDE

CHANSON INDOUE

A SONG OF INDIA
from the Legend "SADKO"

N. RIMSKY-KORSAKOV
Transcription by GAYLORD YOST*

One of the most popular of modern Russian numbers, originally for voice, but much played upon the violin.

Andantino

*Mr. Yost's name must appear on the program when this number is played in public.
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Page 602 SEPTEMBER 1921

THE ETUDE

II

III

IV

poco rit.

pp rit.

THE ETUDE

A Talk to Boys Who Don't Want Music

We knew a whole man once. He was a hard riding cowboy, a sure shot, a brave soldier, was unafraid of African lions or political enemies, a lover of a good fight, a good fighter. And he loved music—He loved it almost as much as we do. Maybe more. He loved it so dearly that whenever he heard certain strains of melody the tears came to his eyes, and he wasn't ashamed of them a bit. Sometimes when we've heard something that makes us "choke up" and brings tears to our eyes, we catch ourselves looking around to see if anybody's looking. Then we think about Theodore Roosevelt—a real man, a whole man—and feel ashamed of ourselves for feeling ashamed of our emotion.

Don't Knock It Out

Did you ever see a piece of furniture before it was varnished? Just as substantial as it ever will be. Yet you wouldn't want it in the house. That's because it isn't the finished product. There's something lacking. . . . You've been hearing lots of things about your bodies—how to keep strong and well. You've read a lot that makes you crazy to do something worth while in life. You are learning how to use your language so other folks will "get you"—will get you *exactly*; maybe you're learning other languages, too. You may already know what you're going to be, and be at work developing yourself for it. Well, there's still another side to yourself, and you'd better think a bit about it if you don't want to be like an unvarnished piece of furniture that nobody wants around. It's the side that made Roosevelt whole enough to cry when he heard certain music. It was something inside of him that was especially fine. It's in you—in everybody. I'll stay there unless you let somebody knock it out of you some day by some smart-aleck remark. Maybe you'll knock it out of yourself by saying sometime in a smart-aleck way, "Music can't interest me." Maybe you'll cruelly knock it out of some other boy—some boy you see walking along with a violin under his arm, or a saxophone or a clarinet—saying something to him that hurts. But we hope not.

The Music Student and the Public Library

By G. F. Schwartz

Music students, as a rule, are seldom encouraged or assisted in doing systematic reading and reference work relating to their study. If there be any desire or opportunity for collateral reading, it is furthermore too often likely to be sporadic and aimless. A student's lessons are presumably arranged according to some logical plan; but many of the supplementary things which a music student ought to know are seldom given the attention which they deserve.

Very few Public Libraries are any longer to be found which do not contain at least a few books—texts, encyclopedias and periodicals—relating to music. To make the most of this opportunity the student should follow some definite plan. First, it would be well to make as complete an acquaintance as possible with the musical material which the local, or nearest accessible, Public Library has to offer.

Second, lay out a plan according to personal tastes or needs. If practicable, set aside certain hours of the week for the work. Among the particular topics which suggest themselves, one might decide to

In the great Bethlehem Steel Works they stop all the machinery at a certain hour every day. And then what happens? The thousands of men and women who work there listen to music. It's very costly to stop all the machinery in a big factory and do a thing like that. But Charles M. Schwab, who arranged it, says the gain of it offsets the loss. Melodies get the workers' minds off their work—dusts out their brains—and they go back refreshed mentally and physically. They work better, they produce more, they are happier. Those workers may not know it, but their employer, whose wages clothe and feed their bodies, has also fed their souls—nourished the gentle, spiritual side of the individual.

Schwab's Reasons

We suppose you're wondering, "Does Schwab take his own medicine?" He does. Every week without fail he takes off several hours to listen to music. He's a practical man, so he must have his reasons. Here they are: "I don't want to become a dried-up business man. I want to keep alive the fountains of sentiment. If sentiment should ever go out of my life I would feel that I had ceased to exist as a human being, that I had become a machine. Music helps me to keep human."

Brains Work Better

And here's something else. It proves what we said about music dusting out your brains. Some of the greatest men in the world have said that music has inspired them to think clearly—to think out new and brilliant ideas. We haven't any doubt about it. Some of the most brilliant ideas we ever had came to us while we were listening to our wife play on the piano a Bach fugue, or a Chopin nocturne, or pictorial harmonies of MacDowell or Debussy. And they came—those brilliant ideas—after we had worked hard all day at the office and gone home utterly fagged and sure that we couldn't think another thought till to-morrow.—From *The American Boy*.

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Department for Voice and Vocal Teachers

Edited by the Well-Known Voice Teacher

H. W. GREENE

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Observation on the Vocal Field

By H. W. Greene

Some not unthoughtful pessimist associated the Vocal Profession with the "Cemetery of Shattered Hopes," and not without reason.

There are so many motives back of efforts to learn to sing that it seems almost impossible to classify them. But back of all is the half developed hope that the diamond mine may be discovered.

It is hardly necessary to waste sympathy on but a few; and they are the ones who had the gifts and the will to become great but were thwarted by incorrect teaching.

It is true that a ship must be steered to reach port, and as true that vocal students must be guided to win success. But to add an element of uncertainty is the student's own attitude to the question. So few first estimate the art of Singing as a thing apart from themselves. The young College Grad who has the backing of sound paternal advice investigates the Engineering Profession, for example, as a thing apart. Is it attractive? Is it healthful? Is it lucrative? Will it lead to respect, credit, and the respect of all comes the question from the introspective viewpoint—"Do I possess the right qualifications for its pursuit?" Not to be with the Vocal Student. He or his family or friends or Sunday School Teacher heard him sing a hymn tune or a college song or a ballad and said to him "My, what a beautiful voice," and after a few repetitions of that kind it is reasonable to suppose that he is any longer in his right mind?

It is difficult to follow the line of reasoning that actuates the young persons who become infatuated with the vocal ideas. They are a race violate all the traditions of business, and follow instincts which lead them in various directions at once. It will be a joyful day in the singing world when there are as many excellent singing artists as there are excellent voices that could be singers if rightly guided and developed.

Never Cease to Study

Teachers of singing never cease to be students. If their pupils studied their vocal problems with the same interest and concentration that the Singing Teacher studies his pupils, there could be no question of their progress.

The reason that the teacher's problem requires so much study is because, unlike any other profession, the voice teacher cannot work with a formula. A formula cannot even be imagined that will make a groove to which, all voices could be adjusted.

It is impossible to expect a pupil to become an artist without meeting certain technical requirements. It is the way the requirements are met that dominate their permanent value. There is a wide divergence of opinion as to what really is essential fundamentally. There are some who attach no great value to the various group forms and embellishments.

The closest attention should be given them until they are a part of one. Two

fortunate results of this work are, readiness to present them fluently when occasion arises and the smoothness and beauty of tone resulting from much use of the light tone employed in their practice.

Another point on which teachers differ greatly is in the use of Vocalises. We believe the right use of Vocalises to be the most refining influence in developing musical taste and character. To plunge unreservedly from written exercises and scales into repertoire is to deprive the student of one of the most important factors in the development of his art. The vocal student should have an intimate acquaintance with such composers as Baliste, Lemoine, Lutz, Gougenon, Nava, Rossini, Louis Schubert, Marchesi, Ponsifka, Rubini, Bordogni, all writers of Vocalises.

The writer cannot reiterate too emphatically the importance of a gradual growth of the vocal instrument, as against the forcing process. Let those, who estimate the qualities known as endurance, permanence and resistance, examine the vocalise repertoire, and they will find hidden there much that conducive to vocal health and prosperity.

Jenny Lind's Renown

Readers of THE ETUDE who reside in or near any of the large cities of the country have the opportunity of hearing modern sopranos who are reputed to be great. Unfortunately greatness is a term which so far as singers are concerned, carries with it no definite message. An artist whose name has become familiar is often called great, irrespective of the processes by which the familiarity grew.

Present day advertising has been reduced to a system (one might almost say a science) the machinery of which can temporarily create a halo which will fit the head of almost any grade of artist. Whether the halo shall brighten or fade when the publicity machine ceases working, affords a cue as to the greatness under consideration. It is the venter of the advertiser or the announcement of genuine art?

A teacher, a manager and the singer herself may seem entirely justified in feeling that she has a message so strikingly direct, so beautiful, so artistic that the public will greet her with acclaim. But the public speaks the crucial test. We cannot deceive the "dear public." Nor will the public allow us to deceive ourselves. The length of time. The public is the court of last resort.

It is a difficult matter to convince some singers that they are not artists. It may be equally difficult to convince some artists that they are not singers. The terms are not necessarily inter-changeable.

While the manager can by artful advertising temporarily surround the singer with an envelope of greatness, and even the public places the seal of approval upon the work, there is yet another factor that enters into the problem of greatness, which might be called the time test. If an artist's repertoire

for greatness, survives the time test, she is truly great. That means a quality of history. Contemporary greatness is a matter of comparison. This element of greatness, whether it be in music, engineering or finance, furnishes innumerable examples of relative or comparative superiority of one person over many others. It may be accounted for in many ways; but in the field of vocal music one quality cannot be disregarded, and that quality is personality. Some call it magnetism, others call it character. It may be a combination of the three. But taken either as a whole or in part, there is no real singing greatness without them.

This is a somewhat lengthy preamble to a subject that is ever new and interesting to all young American students and singers. Why is it that the name of Jenny Lind is constantly brought forward and held up as an ideal? Why is the pedestal upon which she stands higher than that of any other singer of his or her?

In answer we will say she has been measured by the time test and her reputation seems to increase in brilliancy rather than fade, by being subjected to that test. It is as true as art in any other of life's activities that nobility of soul and beauty of character have as much to do with the permanence of one's reputation as the excellence of the art itself.

It is said that Hans Christian Andersen through Jenny Lind first became sensitive to the holiness of art. Mendelssohn said she was a member of the "Church Invisible." She experienced early the trials of the singing career. At fourteen her voice seemed to leave her, and Mamee Garcia, her Parisian teacher, was very dubious about her possibilities. Courage and industry were the deciding factors upon which her future greatness was made possible.

Her greatest contemporary artist, Giulia Grisi, who had held her in jealous hatred since she was twelve, heard her in concert and was melted to tears by the appealing charm of her singing. We are indebted to the *Scandinavian Review* for many interesting facts concerning her first appearance in America, which first opened the way for brilliant chapters in the history of American enthusiasm.

It is said that the longer she sang in America, the greater became her reputation and that the newspaper were at a loss for words to express their increasing admiration for her art.

She was equally admired for her benevolence, generosity and charm of disposition. Following are some of the press comments upon her singing:—"Her vocalization is beyond criticism." "The echo she produces in a Swedish Song is equaled only by nature itself." "Her trill is the most brilliant ever heard." "Her voice is won't lose all its beautiful that those who hear it are so much the more." "It is extremely doubtful if there are any living today who had the pleasure of hearing Jenny Lind sing in the United States. But it is refreshing to read the

enthusiastic opinion of the writers of the period. The following quotation from the *Scandinavian Review* (it being a quotation) gives in a few words a fair and beautiful record of her achievements. It should serve as an inspiration to every young student of singing.

"Jenny Lind's soprano in America was fruitful in many ways. Her progress left a chain of clarities through the land by which orphans and sick are still nurtured and healed. The rupture of her music created a criterion by which the success of every other artist has been measured from that day to this. The tradition of her pure and noble womanhood has remained to music a bulwark against which the scandal and corruption of the operatic and musical world has broken in vain. In the memory of every human being who heard her, her singing has resounded to the hour of death as the one perfect and sublime revelation of the beauty and ecstasy of music itself. This is much. But America owes Jenny Lind one other and greater debt which has never been recognized. She brought the musical temperament of America to consciousness of itself.

Her tour was the supreme moment in our musical history. From America, America, enthusiastic, humble, heard and knew its own capacity for musical feeling forever. From that hour it has receded or denied the world's greatest artists who have made pilgrimages to her, inspired in its own consciousness of its artistic needs and temperament."

The Try Out

If a singing master should attempt to outline conditions that could be called ideal in his own profession, the purpose being to guide young teachers in their work, he would be at a loss where to begin. Since, however, one could not accept a voice without trying it, let us first take up the question of diagnosing the case of an applicant for instruction.

Diagnosing the voice is a simple task indeed, if the judgment bearing on a career could be formed from purely vocal exhibits. The first act of a voice would be hearing single sustained notes in different parts of the voice, using different vowels and different stresses. This would give the teacher opportunity to judge of the quality of the voice, what the tendency of tone emission is and some idea as to the attack and truth of the ear as to pitch.

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in regard to breathing, phrasing and rhythm.

Here we have an all sufficient voice test that any young teacher can master by giving thought to the sequence and what he wishes to learn of the applicant through the use of it. This formula is used with but few and unimportant changes by all teachers.

It is what follows that concerns us. The words spoken to the applicants or their parents after this simple test has been made. We now know what the voice is in the matter of quality—what its needs are as to method and attack, agility and compass, phrasing, breathing and rhythm. Shall we tell the would-be student that she has a voice, or no hopes of a voice, or that she can surely become an artist of rank? If the teacher wishes to maintain her dignity and standing in the profession he will do neither. He will say—"Conditions seem to favor the wisdom of making the experiment. Your voice is not as good as many who have had high hopes of a career and failed, and is better than many who receive no encouragement at the start, but realize the fullest success."

The teacher who has had experience is slow in giving positive or definite encouragement. The reason is that so many factors are to be taken into account, quite independent of the ones just mentioned. They could not be determined by the above simple tests. When brought to the surface by the actual experience of study, the results leading to a great injustice may be discovered.

It is difficult in writing of the above to exercise a spirit of patience with some modern teachers. The kindest thing that can be said of them being that they are extremely optimistic in regard to their ability to place voices in the front ranks of the profession. An advertisement came to our notice, the other day, of a teacher who calmly guarantees that those who study with him shall accomplish in six months

what they would be able to accomplish with other teachers in six years, because he has discovered secrets that the average unopitichated singing master has overlooked, in the matter of training voices. That such claims result in bringing business cannot be denied. An apt comparison as to the value of singing developed along these lines can be found in the cabinet-maker's shop. The chair that is labeled for sale at six dollars stands next to one that is marked at sixteen dollars. They seem much alike; but a careful examination shows them to be entirely different in every particular. The supreme test of this value being endurance. It is inconceivable that an athlete who goes into the races without first becoming hard through much exercise of training, should stand up under the stress of contest, as well as the man who had been carefully coached.

The musical profession will await the results of these six months of training with great interest. "Art is long, and time is fleeting," we are told. If we read the lives of the great painters and sculptors of the past, we are impressed with the fact that their progress was often very slow. Leonardo da Vinci worked for years making sketches of every imaginable object, trying to develop his technique. Instrumentalists work for years before they consider that they have any proficiency whatever. We can estimate proportionately the demands of a singing artist, considering the work needed in a purely musical way, familiarity with an instrument, ability to read at sight, as well as the knowledge of the lyric diction of at least two or three languages, not to mention a careful cultivation of histrionic ability. He must be able to command an audience feel without it to reach at sight, as well as the knowledge of the lyric diction of at least two or three languages, not to mention a careful cultivation of histrionic ability. He must be able to command an audience feel without it to reach at sight, as well as the knowledge of the lyric diction of at least two or three languages, not to mention a careful cultivation of histrionic ability.

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Three Vocal Enemies

By Arthur de Gulehard

Female voices should reduce their so-called "chest register" to the strictest minimum. Their organs are not constructed for this register. They would do well, therefore, to observe this very concise formula: Contralto the least possible; Mezzo-soprano very little; Soprano not at all. Most writers and teachers of singing are agreed in recognizing the fact that the number of voices broken by the abuse of the so-called "chest register" is very considerable.

Formerly chief baritone at the Grand Opera, Paris (France) for a great number of years, and afterwards professor of singing at the Paris Conservatory, whose professional singing career embraced a period of fifty-one years (1862-1913) and who, at the age of seventy-two could sing and did sing two or three hours daily, is most bring in his satirical condemnation of the "chest voice" and of the "head voice."

After recounting the meteor-like careers of artists, such as Nourri (who had a "chest" high D), Mlle. Falcon, and others whose female voices had but short lives, Melchiorcelle relates an amusing detail in the life of Grassini. This singer had a "powerful and extensive contralto with a powerful and finished execution rarely found with that kind of voice." At the age of seventy-six she too, part in a soirée given

Musical Gushers

JENNY LIND had at least her share of those extravagant compliments that come to gifted people. After hearing her sing, Lablache generously assured her that "every note was a pearl."

At a rehearsal soon after this incident, the young singer asked of the great basso that she might have his hat. Retiring to

to a fellow-professional at the Conservatory. Asked to sing, she interpreted a very fine Italian aria, in which were many notes well above the treble clef. A snob—they already existed at that epoch, but they were termed otherwise—approached and, with the idea that he was paying her a compliment, said to her: "Ah, Madame, how admirably you sing! all the more so because you do not use your chest voice!" Grassini, who had never been able to get rid of her Neapolitan pronunciation, replied: "La voce di poltrone! qu'est-ce ça?" (Chest voice, what's that? "Why, this!" and the snob shouted out a strong chest note. "Ah! cheurra!" said she, "ni fait pas ça." "I am all over you, said she, "ni fait pas ça." (Ah! unhappy man; don't do that; you will ruin your voice!) Without knowing it she had never sung with a "chest voice!"

Thus the singer may see that the voice has three mortal enemies: Catarrh, Chest Notes and Constriction; and the greater of these three is Constriction (tight throat). Chest notes assuredly lead to Constriction, which, if taken in time, may be cured by complete rest and re-posing the voice; but the cure is not certain.

The catarrh remedy is here; all that remains to be done is to apply it pervasively and faithfully.



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The Red Pencil

There are many seemingly insignificant things, which help to contribute to the success of the music teacher. One of these is the colored pencil for marking the music of pupils. The marking of a red pencil stand out from the black and white of the printed music page, like a flash of light in the dark, and the instant attention of the student. Especially valuable is the colored pencil for marking, to the violin teacher; because such a large proportion of violin music is incorrectly bowed, and has to be re-marked by the teacher. When the marking is done with an ordinary black pencil, the effect is too much like that of the printed slurs, and very little effect can be accomplished, unless the printed slurs, which it is desired to change, are first rubbed out, before the new ones are substituted. When the new slurs are marked over the printed ones with a red or blue pencil however, the pupil has no difficulty in following them, and this saves a large amount of the teacher's time.

Also it is a good idea to use the colored pencil for underscoring expression marks, and for writing special directions on the music. It is not a bad idea to have the pupil himself underscore expression marks, make rings around the signature where there is a change of key, etc. One of the

The Five Violin Finger-Combinations

By G. F. Schwartz

PAINSTAKING violin students probably may have noticed that, as scale passages are being played in different strings and in different keys, the fingers assume different groupings or combinations according to the location of the major and minor seconds (whole and half steps). For example on the a string, in the key of C fingers 1 and 2 are together, while fingers 3 and 4 are separated from each other. By experimenting with the various keys, both major and melodic minor, it will be found that five different combinations are used. These may be designated as follows: (1) 1-2-3-4, (2) 1-2-3-4, (3) 1-2-3-4, (4) 1-2-3-4, (5) 1-2-3-4. The dash, of course, indicates the position of the whole step. Number one may be known as the "Combination" of the Lower Half, abbreviated L. H. Two is the Middle Half, M. H. Three is the Upper Half, U. H. Four is the Middle Whole, M. W. Five is the Open combination, O. Familiarity with this system of mentally plotting out the finger-board will do much toward building up an accurate and confident technique, especially with young beginners, or with those whose ear is not as sensitive to contour notation as well as those who, though naturally well-intentioned, are liable to be somewhat careless in the matter of finger management.

The use of the Five Combinations serves also as a connecting link between the theoretical knowledge of scale formations and the mechanical technique of the finger-board. These two elements of musicianship should be continually correlated and made to work together; otherwise the student is liable to fall into loose and careless habits.

For the purpose of sight reading it is important that the violinist should acquire the habit of not only seeing but in some way relating several notes at once. In passage work particularly, the recognition

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How to "Arrange" for Small Orchestra

By Edwin H. Pierce. Part III

Editor's Note - Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

The Orchestral Piano Part

In arranging a piano piece for orchestra, it is quite possible simply to leave the piece as it stands, in the piano part, but the effect is vastly improved if the part is re-arranged. This is done by omitting (in general) the melody, and using the two hands of the player more simply and efficiently for bass and chords. Thus, in Moszkowski's *Serenade*, the two first measures need no alteration, but beginning with the third measure, we change it from

Ex. 1

Ex. 2

Ex. 3

Ex. 4

This is essentially a passage proper for flute. It might be given to violin, but would be very difficult for any ordinary amateur player, consequently it would be best to retain it in the orchestral piano part, marking it, however, "flute." Other parts frequently used in piano, when occasion demands, are the cello and the drums. Of course, this should be regarded as a mere makeshift, but it is after all a useful one.

(To be continued)

Poise, and How to Obtain It

By Chas. Johnstone, Mus. Bac.

What is POISE? Applied to Music, a definition, perhaps most easily understood, would be "self-control," or "self-possession." In all matters of performance, public or private, in Music or any other art, this is a most necessary thing to have. Its lack may be evidenced in many forms. The player, singer, or reader, whose danger of breaking down makes the cold chills run down the back; the speaker whose flounders around, trying to find a way out of some sentence he has started; the person losing his temper because he is getting worried in an argument; all of these are illustrations of the lack of poise.

How, then, shall we get this POISE? The key to it lies in the axiom that KNOWLEDGE IS POWER.

There are four classes of performers. First, those who do not understand their subject and fully realize their subject. Second, those who do not understand their subject, but fail to realize the fact. Third, those who do understand their subject, but are afraid for fear they will get stuck. Fourth, those who know their subject, and know, without any doubt, that they know it.

The first class, in the lack of knowledge, display their wisdom by their silence. The second are the "bumptious" ones; and, verily, they have their reward. The third kind are an annoyance. The fourth are the only class of people worth listening to. If we know a thing, and know that

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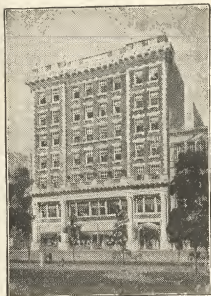
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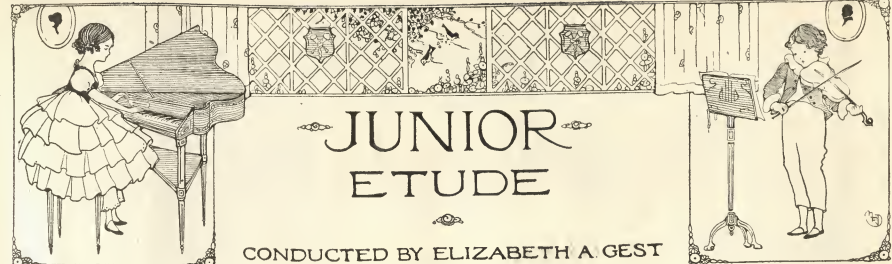
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Chronological List of Musicians

By Julia E. Williams

Have you copied all the lists in your notebook? If you have not, summer is a good time to copy the back lists. This is the seventh and there will be just one more for you to copy.

1831—1907, Joseph Joachim, Born in Hungary. Violinist, composer and teacher.

1833—1897, Johann Brahms, German. Composer. Follower of Bach and Beethoven, whom he considered the world's greatest masters.

1835—still living, Charles Camille Saint-Saens, French. Wrote his first symphony when sixteen years old. Organist and composer.

1836—1891, Leo Delibes, French. Composer of ballets and operas.

1837—1911, Felix Alexandre Gounod, French. Organist and composer.

1840—1893, Peter Ilyich Tchaikowski, Russian. Composer and teacher. Best known work is "Symphony Pathétique."

1841—1904, Antonin Dvorak, Bohemian. Visited America and his best known work "The New World symphony" is based on plantation melodies.

1842—1912, Jules Massenet, French. Composer. Best known opera is "Thais". Taught in Paris conservatory.

1843—1907, Edvard Hagerup Grieg, Norwegian. Began to compose when nine years old. Helped to develop the National music of Norway. Composed many piano pieces and 150 songs.

1844—1908, Nicholas Rimsky-Korsakov, Russian. Composer, conductor and teacher.

1845—still living, Leopold Auer, Hungarian. Violinist and great teacher of violin.

1848—still living, Vladimir de Pachman, Russian. Pianist, especially well-known for his playing of Chopin.

1849—1895, Benjamin Godard, French. Composer.

1850—1909, Ludwig Schytte, Danish. Composer. Pupil of Liszt.

1853—1918, Teresa Carreno, Venezuelan. Pianist and teacher of MacDowell.

Letter Box

DEAR JUNIOR ETUDE: I am taking this opportunity to let you know how I enjoy THE ETUDE. I look forward to getting it each month. I have never seen any letters from Hawaii in the JUNIOR ETUDE Letter Box, so I thought I would write from Honolulu, the capital city of the Hawaiian Islands. If some JUNIOR ETUDE friend would write to me I would gladly answer her letter, and tell her all she would like to know about these beautiful islands.

From your friend,
RUTH DORRITY (Age 13),
Honolulu.

A True Fairy Story

By A. Y. W.

ONCE upon a time there lived a man named Valerus, who had studied music for many, many years. He was called the greatest musician in the world, and played before kings and queens, and great nobles. One night as he lay sleeping he dreamed of beautiful music, more beautiful than any he had ever heard. He awoke from his dream, and said to himself, "I will compose music like that and play it for all people, rich and poor. I am sure they will lead better lives because of the beautiful thoughts it will put into their hearts. It is more noble to teach people to live true, pure lives than to play for kings and queens."

So he gave up playing at the court and lived in a garret in the heart of a great city. He worked all the long days and far into the nights composing his dream music. He ate crusts of bread and slept upon a crude couch, for he had very little money. He did not mind these hardships, for at night, when the stars were shining he would look from his garret window out over the sombre city and think how wonderful it would be when his beautiful music had brightened its gloom.

At last, when the music was completed

and he had called all the people to come to hear it what did you think happened? They did not care for it. They looked at each other and said, "I can't make anything of it. It isn't pretty." All the time Valerus was playing they were whispering about their neighbors, laughing at rude jokes, and some of them even went to sleep. Valerus went sorrowfully back to his garret and soon died of a broken heart.

Two hundred years after his death a great conservatory of music was established in the city where Valerus had lived. Some one found the music he had composed and gave it to the great masters, who played it and said "How beautiful!" They taught it to their pupils, who soon learned to love the strains which the people, two hundred years before, had not been able to understand.

The lesson in this little story is easily seen. When your teacher gives you a piece of music by some great composer and you are not able to appreciate it do not say, "It is not pretty," but study it thoroughly until you are able by careful practice to bring out the beauty of its phrases and chords. Then perhaps you will say instead, "It is beautiful."

Singing Rhythms

SOMETIMES you come to a place in your melody to which you have no rhythm. Sometimes it is syncopation (you remember what that is, don't you?) or it may be a collection of dotted notes or dotted rests. Do these places ever give you any trouble? Sometimes you can get these rhythms very easily; and sometimes you get them very easily, or hardly (or hardly get them at all, which is it?)

The next time you come to one of these (troublesome) places, sing it, or whistle it, instead of playing it. Clap the time beats

with your hands and sing or whistle the melody to your hand-claps. If it is still difficult divide the time beats and clap eighth-note beats instead of quarter-note beats.

If you do this several times in succession, correctly, you will not have any more trouble when you play the passage.

Doing this helps you to grasp the passage mentally and aurally. (Do you know what that means? If not, look it up. That will help you to remember.)

Bang! Crash! Bing! Boom!

By Rachel Sharpless Spiegel

See these instruments of percussion. Ah, that strange name sounds like Russian! It simply means that they only play when someone strikes them, or bangs away. The big fat fellow's a Kettledrum—his proper name is the Tympanum. He'll growl and mutter, or bang and boom. The next time you come to one of these (troublesome) places, sing it, or whistle it, instead of playing it. Clap the time beats

and mark the rhythm when clashed together. Tap the triangle, made of steel, and little fairy bells ring and peal. When the tympanist plays all three—that's the thing that amuses me! He skips around with an agile jump, and gives each one a quick whack thump—the Cymbals. Then the Drum—gracious how he makes things hum!



Sixty Seconds



WHAT can you do in sixty seconds? Give yourself a test, or if you have some friends with you give each other a test, and that way is really more fun, of course. If you belong to a club the whole club can test each other. Get a pencil and paper and get ready to write—and put your thinking caps on—then look at your watch. See how many composers' names you can write down in just sixty seconds. The longest list wins of course. Then try pianists, or instrumental or musical terms. Try this either by yourself or with others and you will really give yourself some surprises. You know dozens of names, but it is hard to make your brain work quickly when it is being timed; and one person could only think of one name in the entire sixty seconds. Set what your record is.



The Piano's Complaint

"Oh dear me," the piano said,
"I feel weary in my head,
My keys are aching
And I'm out of tune,
My pedals squeak,
I'll be worn out soon."

Elvion people
Took lessons to-day
Hammering me
And trying to play.

Elvion people
Keep banging my keys,
Until I thought
A book I'd need

And throw it hard
At every one
Who thumped the way
The first had done.

No wonder I am almost dead
And want to rest my weary head."

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We felt however in these days of shortages of paper and printing that one entire page of THE ETUDE, with sixteen portraits, was more than we ought to give every month.

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Riddle

Evangeline Close

I belong to a knife but not to a spoon;
I belong to a wit but not to a loon;
I belong to a tooth, sometimes to a tongue;
You find me in many a song that you've sung.

9. Answer—Sharp.

Artistic Temperaments

Did you ever hear anyone speak of an Artistic Temperament? Very probably you did, because everyone likes to talk about things they do not understand; and very few people understand the artistic temperament; that is, the real one.

Artistic temperaments are blamed for everything that goes wrong, and given as an excuse for everything that does not go just right. It frequently happens that when people lose their things or fail to keep their appointments, or let themselves become pouty or cross, they are excused on account of their so-called artistic temperament's which, as a matter of fact, is simply their ugly dispositions and careless habits. Instead of being excused they should be thoroughly scolded.

When you grow up you will realize the difference between a real artistic temperament and a fake one; and you will have no respect at all for the fake body has. But while you are young, just attend to your own things carefully and conscientiously do your practicing regularly and as your teacher directs, take care of your books and other possessions and be neat and orderly, and keep your engagements—including music lessons—promptly. Do not think that you will ever amount to anything if you allow yourself to be careless and queer and humor your fake artistic temperament.

A Few Words About Mozart

By Clara Louise Gray

Doris and Laurie were two little girls studying Musical History.

"Oh! I do love the name of Mozart," and Laurie looked at Doris and smiled.

"Do the hard words trouble you, Laurie?"

"It says here incomprehensible precocity."

"I know what that means," said Doris. "It is a prodigy, which is a very bright child."

"When he was a baby almost, he wrote a minuet and I learned it all by heart at my last lesson."

Doris turned around with a proud gesture.

"Teacher was telling me about Mozart's ear, and how different it is from other ears because it was a musician's, and how as a boy he was full of humor and fun; and when he went to Italy the Court Ladies loved him dearly and called him Little Master."

Then Laurie said, "I am nine years old, and so are you. Just think, Mozart played the violin before the Empress Maria Theresa at that age, and then five years later he wrote an opera for the Christmas festivities at Milan."

Doris turned to Laurie and throwing her arms around her neck said, "Would it not be nice if Mozart lived with us now? His character was so nice and kind."

"I remember what it says about Mozart's genius," said Laurie.

"Teacher says that the book says, that the greatest gifts he had were given to those who never helped him."

"Why?" asked Doris.

"He needed a true friend to help him in his musical work; but he never found one."

"Oh dear, I do not like to talk about anyone's dying, do you, Laurie?"

"Mozart did not live very long," and Doris looked at the clock with a sigh.

"I do not like this part for it is so sad; but we must not forget it."

"Let us remember that he died quietly and simply, leaving behind him nine hundred and twenty compositions."

"My next lesson will be about Schubert," said Doris, and then the two little girls jumped up and ran away out into the bright and beautiful sunshine.

My Untidy Family

By Sidney Bushell

My thumbs were very naughty, for they seldom would obey.

My fingers, too, would waggle in the air, And though I trained them carefully, an hour or so a day

Their misbehavior filled me with despair.

Until my teacher told me, in my most dejected mood,

Some day they will do just as they are told;

And when I thought how difficult I find it to be good,

I really couldn't find the heart to scold.

So when I'm feeling cranky, and inclined to say, "It won't!"

I think of my own family of ten—

Two rowdy boys and eight slim girls—Oh, well, I simply don't

And find I practice so much better then.

Did you know that there has been a strike of the printers, in different parts of the United States? Because of this the competition and the puzzle is kept out of this Etude. More later.



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